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STUYVESANT SQUARE IN WINTER

ERNEST LAWSON

THE TELFAIR ACADEMY

SAVANNAH, GA.

BY WILLIAM P. SILVA

SINCE the Civil War the people of the South seem to have lagged behind the rest of our country in matters pertaining to the fine arts. I say *seem*, because the appreciation of beauty has been as strong with them as ever, but during that necessary readjustment to changed conditions they have been obliged to look diligently after the more material things. Now that this readjustment is well under way, they are again turning their attention to the finer things. The movement is widespread

and growing. Already Savannah and Charleston have handsome fine arts buildings. Atlanta and New Orleans are making plans for art galleries to be erected in the near future, and there is great activity in other cities, particularly in Richmond, Nashville, Fort Worth, and Chattanooga, where good beginnings have been made. On the whole the outlook for art in the South is most encouraging and a new era may be said to be opening.

The Telfair Academy of Arts and



PORTRAIT OF GEORGE HITCHCOCK

J. J. SHANNON

Sciences, at Savannah, Ga., was, I believe, the first public art gallery established in the South, being opened about twenty-five years ago. Within the past few years many paintings have been added to its collection, which now is comparable with any in this country.

This gallery found its inception in a bequest from Miss Mary Telfair, whereby the old Telfair family mansion, together with one hundred thousand dollars, was left in trust to the Georgia Historical Society for the purpose of establishing an art museum, a trust that

has been managed with exceptional wisdom. The building has been remodeled, but with care to leave the old family mansion practically in its original shape, and an annex, following the same simple architectural lines, has been built at the rear. This annex contains a large picture gallery and sculpture hall and connects with the main building by way of handsome marble stairways—a most successful achievement and a monument to the good taste and architectural skill of the first art director, Mr. Carl L. Brandt.

The first floor of the old mansion is used as a museum wherein the former possessions of the Telfair family are shown. Beautiful and curious furniture, bric-à-brac, family portraits, old paintings and other objects are embraced in this collection. The hall of statuary contains a fine collection of full-sized casts of many of the well-known statues of ancient Greece and Rome.

The main picture gallery is built on about the same proportions as the famous

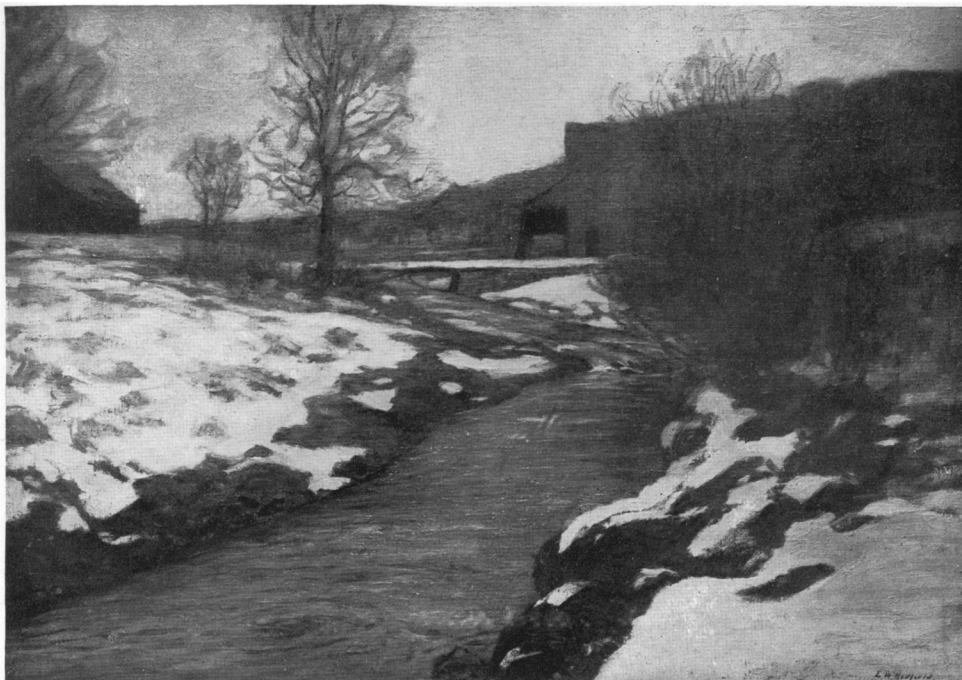
"Salon Carré" in the Louvre, but is somewhat smaller.

The paintings in this gallery divide themselves into two classes, representative of two widely different viewpoints of art—those purchased by the first Director, Mr. Brandt, and those chosen on the recommendation of Mr. Gari Melchers, the present advisor to the Board of Managers. The two together make a most interesting and valuable collection. Mr. Brandt believed strongly in the Academic school of art. The pictures he selected reflect this preference. They are well drawn, carefully finished, studied in detail; almost all tell a story and generally a tragic one. Among those of this character are: "The Dispute of Russian Mountaineers," by Wincelass Szymanowski; "The Black Prince," by Julian Story; "Gefecht" (a hand-to-hand fight), by Joseph von Brandt; "The Poacher," by Adolph Lüben, of Berlin; "The Farmer's Protest," by Ferdinand Brütt, of Düsseldorf; and "Relics of the Brave," by Arthur Hacker—all large



PORTE DE BORDEAUX

ALFRED SMITH



THE BROOK IN WINTER

EDWARD W. REDFIELD

canvases. One picture, the last one purchased by Mr. Brandt, is quite different from the others; it is called "La Parabola," and is by Cesare Laurenti. This picture is painted in a higher key than the others, and is quite broad in treatment—the color is fresh and crisp. It is divided into two panels, the one on the left representing in gay but harmonious color the joy of youth, and the other in more subdued tones the sadness of old age.

The paintings purchased for the gallery on the advice of Mr. Melchers are representative examples of some of the best-known modern men, American and French. All are splendid in color and charming in subject, and from them the story-telling element is entirely absent. Among the French paintings set forth are works by Alfred Roll, Gaston La Touche, Alfred Smith, Aman-Jean, R. du Gardier, and Puvis de Chavannes—while among the American pictures are Childe Hassam's "Brooklyn Bridge in Winter," Edward W. Redfield's "The Brook in Winter," George Hitchcock's "Early

Spring in Holland," J. J. Shannon's "Portrait of a Painter" (a masterpiece), and Walter MacEwen's "A Belle of 1810."

This collection is being steadily increased by purchases, expenditures being made from an annual fund, supplemented, when occasion requires, by public-spirited members of the Board of Managers.

In the halls are many good photographs of the world's masterpieces of painting. Two large rooms on the second floor of the old mansion have been recently fitted up in excellent manner for special exhibitions, the first of which was held in February of the present year, at which time the people of Savannah showed their appreciation in a most tangible form—attendance and purchases.

The museum is kept open every day in the year; weekdays from 10 to 5 o'clock, and Sunday afternoons from 3 to 5 o'clock. The experiment of free days has been tried, but without success, so at present the nominal charge of 25 cents is made for admission.